

MUSICAL COURIER.

A WEEKLY JOURNAL.

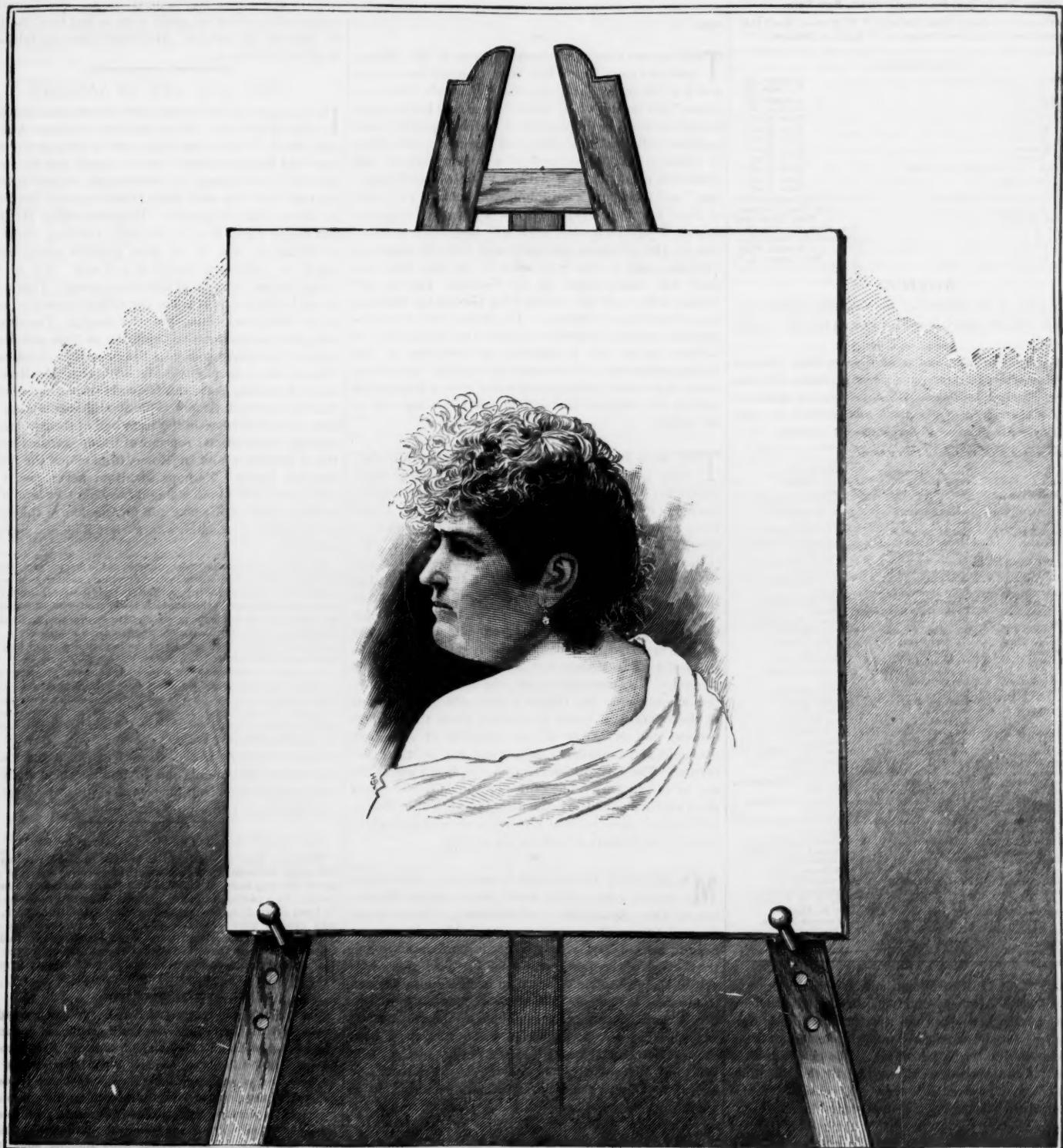
DEVOTED TO

MUSIC AND THE ARTS.

VOL. XI.—NO. 4.

NEW YORK, WEDNESDAY, JULY 29, 1885.

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BELLE COLE.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembach,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Maria Roze,	Chas. R. Thorne, Jr.	Max Bruch,
Anna de Bellucca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Jane C. Dyer,	E. W. Bowman,
Emile Jenkin,	Genevieve Ward,	Otto Benét,
Emmet Thrusby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejo,	Stagno,
Kellogg, Clara L.—,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKen Rankin,
Emily Winant,	Anton Rubinstein,	Boucicault,
Lena Little,	Del Puente,	Osmund Tearle,
Mario-Celli,	Companioli,	Lawrence Barrett,
Chatterton-Bohrer,	Guadagnini,	Rossi,
Mme. Fernandez,	Constantin Sternberg,	Stuart Robson,
Lotta,	Dobromir,	James Lewis,
Minnie Palmer,	Hans Balatka,	Edwin Booth,
Donaldi,	Arbuckle,	Max Treumann,
Marie Louise Dotti,	Liberati,	C. A. Cappa,
Geistinger,	Ferranti,	Montegriffo,
Fursch-Madi,—,	Anton Rubinstein,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Leopold Sternberg,	D. W. Griffith,
Titon Telegdy,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederick Gran Gleason.	Ferranti,
Charles M. Schmitz,	Ferdinand von Hille.	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann.	Meyerbeer.
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax	E. A. Lefebre,	Filoteo Greco,
Nestore Calvano,	Ovid Musan,	Wilhelm Junc,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcuin Blum,	Michael Banner,
Lulu Veling,	Koegel	Dr. S. N. Penfield,
Clinton-Sutro,	Yvonne Gay,	F. A. Ritterberg,
Calista Lavalley,	Carlyle Petersalica,	Emmons Hamlin,
Clarence Eddy,	George Gemunder,	Otto Sutro,
Frans Abt,	Carl Faetlen,	Belle Cole.
Fannie Bloomfield,	Emil Liebling.	

JAMES H. MAPLESON is, it appears, still anxious to secure the Academy of Music for his Italian Opera Company. Mr. Leroy has had a letter from him to that effect, and the directors have told him he cannot have the house on the terms he offers. If he gets it at all it will be on the conditions prescribed by the directors. He cannot play possum with them this season. Mapleson wished the Academy on a seven years' lease.

Incidentally we are informed that the gallant Colonel and Mrs. Thurber are on the best of terms, and will not collide. We are happy to hear this, for it would be bad for the head of 'Er Majesty's Hopera Company should he come into collision with the boom of American brains as represented in this admirable and persistent lady. The Colonel is largely representative of the past, Mrs.

Thurber of the present and future of that musical art in this country, which is based on a chance for home productions.

THE LONDON TIMES contributes the first account which we have seen of the new work composed by M. Gounod for the Birmingham Festival. We reprint the article on another page. We are not a little surprised to find *The Times*'s reviewer adopting the common English opinion of the merits of "The Redemption" in the closing line of his review. It is not easy to see how a man who has so good and clear a conception of German music as Dr. Hueffer can pronounce "The Redemption" "a truly inspired work," and we are forced to conclude that the valiant Wagnerian doctor is absent from his post and has been made the victim of a wicked partner. It is evident from the sketch of the contents of "Mors et Vita" that it is an ambitious work, which is exceedingly dignified in purpose; it accentuates the fact that Gounod in his old age and under the chastening rod of an English law court has turned his thoughts to the religious things which filled his mind in his youth. In "The Redemption" and "Mors et Vita" he is carrying out a purpose expressed over forty years ago.

THE second season of German opera at the Metropolitan Opera House has been planned on a scale which is full of delightful promise. Wagner's "Meistersinger," the master's only comic opera and his unquestioned masterpiece in poetical as well as musical composition, will mark the climax of operatic productions in America, if it is produced in a worthy manner, and admirable pendants to it will be "Die Götterdämmerung" and Goldmark's "Königin von Seba." The taste of those who stop a little short of a complete appreciation of Wagner's noblest style will find much satisfaction in the gorgeous spectacle and brilliant music of "Rienzi," and in the remainder of the list there are none but masterpieces of the German, French and Italian schools, if we except "La Gioconda," which is not promised as a certainty. The season will, with considerable justice, be looked upon as the crucial test of German opera, and it behoves the directors of the Metropolitan Opera House and the musical conductors to see that neither pains, energy nor money is spared in making the trial one that will be fair to art and fair to the public.

THE mess into which the affairs of "The Mikado" have got show the need of an international music copyright. Good art demands it as well as good morals. Such a performance of the clever work of Gilbert & Sullivan as was perpetrated by the people got together by Sydney Rosenfeld is most injurious in every way. Mr. Gilbert would not have endured five minutes of the representation, which was not only crude and inartistic, but was a disgraceful perversion of the spirit of the exceedingly clever book. The danger is that, between D'Oyley Carte, Mr. Duff and Rosenfeld, the public will be robbed of a most exquisite pleasure, which might have been enjoyed if "The Mikado" had been kept off the American stage long enough to prepare for a performance that would realize Mr. Gilbert's purposes. The humor of the operetta is quite a distance above the comprehension and sympathy of the majority of American managers and comedians. More than any of its predecessors, "The Mikado" needs to be produced under the eye of its authors. The critics of the daily newspaper press who attempted an estimate of the work after Rosenfeld's vulgar perversion of it (some were wise enough to refrain) owe Gilbert & Sullivan an apology.

M. SYDNEY ROSENFIELD has, by a subterfuge, invited a fate which leads him to prefer Milwaukee to this city as a place of residence. Yet he would do well to accept at once the inevitable and come on here to meet D'Oyley Carte's legal representative and try the fate of the Ludlow Street Jail. The order of arrest in Mr. Rosenfeld's case is in itself a salutary lesson to piratical managers. Whatever we may think of Gilbert & Sullivan's endeavor to gobble up the whole earth, we, as well as Mr. Rosenfeld, are aware that the United States Court had enjoined him from producing "The Mikado." His trickery in seeking to get around the order of Judge Wheeler brought him up short. He, as well as others, will henceforth have supreme respect for an injunction order. Whatever the merits of the controversy, the orders of the courts must be obeyed.

Incidentally we observe that a certain weekly sheet declares that Judge Wheeler signed the order of arrest without due consideration, and owing largely to the fact that Mr. Choate, one of the lawyers of D'Oyley Carte, was an ex-judge. Such stupid ignorance as this tends

to make the writer a laughing-stock. There is an ex-judge Choate; but he is not Joseph H. Choate, one of the counsel in this case. Judge Wheeler acted advisedly as judges of the United States Court usually do. In some States a wholesale attack of this kind on a judge leads to incarceration for contempt of court. Alleged journalists should be careful in making such charges, above all when they are lies. Mr. Rosenfeld's relations to the Ludlow Street Jail are the legitimate result of his own foolhardy temerity.

A WONDERFUL TRAVELER.

THE Louisville *Commercial* pays the following tribute to a man with a great head:Some things about ourselves may be learned from strangers. An English traveler was so much impressed by the excellence of the music at the Episcopal Cathedral in Denver that he wrote to the London *Musical Times* that "it is impossible to overestimate the influence for good of such musical services as those in Denver. They, at least, afford America a standard of merit." America is a large country, and its professors and students of church music have woefully neglected to take advantage of the Denver standard of merit. They never have realized how fast the star of empire takes its way westward.

We all are fully posted on the star, now that Mr. Bennett, with that wonderful eye that takes in a whole country at a glance, has beamed on us. Mr. Bennett is respectfully invited to abide with us and hold the Denver standard in position. He should have the full benefit of his invention.

THE LOST ART IN SINGING.

In his paper on the Italian and German vocal methods, read before the Music Teachers' National Association, Mr. F. W. Root urged that such a thing as a distinctive "old Italian method" never existed, and he quoted some of the writings of seventeenth century teachers to prove that they were mere commonplaces familiar to all times and all peoples. Unquestionably Mr. Root was largely right in what he said; teaching when the art of singing was in its most glorious estate was as much an individual matter as it is now. We are convinced of one thing in all this controversy: That which is lost in the vocal art is not the ability to teach so much as the ability and willingness to be taught. The shortest and most comprehensive definition of "the old Italian method" is embraced in a single word: "patience." This is the lost quality. We wish that Mr. Root, instead of reading platitudes from old books, had read the description which Angellini Bontempi, a composer and writer who flourished in the latter half of the seventeenth century, gives of the routine of study pursued in the Papal singing school at Rome, from which the famous Farinelli issued. Perhaps Mr. Root never saw it (we have never yet found a singing teacher to whom it was familiar), and for his sake and for the sake of the golden lesson which it teaches, we translate it here. Says the old writer:

The pupils of the Roman schools were obliged to practise one hour daily in difficult intonations to secure an easy execution; another hour was devoted to the practice of the trill; another to rapid passages; another hour was spent in the study of literature, and still another to cultivating taste and expression; all this in the presence of the *mäestro* who urged them to sing before a mirror that they might study to avoid all grimaces or unbecoming movements of the muscles of the face, all winking of the eyes or distortions of the mouth. *This was the occupation of a forearm.* In the afternoon half an hour was spent in the study of acoustics; another in that of simple counterpoint; an hour was devoted to learning the rules of composition laid down by the *mäestro* and applying them in written exercises; another to literature, and the remainder of the day to playing on the cembalo, composing a psalm, motet or song, or any other work congenial to the taste and genius of the pupil.

Vocal teachers would do well to keep these words ever before their pupils and to remind them daily that these studies were continued from eight to ten years before the singer's education was complete.

—A cable despatch on Monday was as follows:

LONDON, July 26.—After the ovation to Mme. Adelina Patti last night, in honor of her twenty-fifth consecutive season of grand opera, she was escorted to her hotel by a procession of admirers, headed by a platoon of police and accompanied by a brass band. In front of the hotel fire-crackers were exploded by the pack. Roman candles were set off, Bengal lights were burned, and a vast crowd cheered themselves hoarse when the diva appeared on a balcony and threw kisses. The Londoners staying at the hotel were unaccustomed to this "Yankee hurrah," as they termed it, and vented their disgust in truly British language.

Clara Morris said recently of Patti: "What a wonderful woman is that! In the long annals of dramatic and operatic art she has probably had the most uniform success. Nearly from the beginning of her life, when she was a child, she stepped upon the tableland of song, and there she has continued for twenty-five years, having scored her great success in Europe nearly a quarter of a century ago, and she is as strong there to-day as when she began. There have been public favorites who left behind them more personal interest, more episodes, more that is tragical and quaint; but this woman has lived purely the life of an artiste, and has derived from her profession everything that it could afford, wealth, rest, the favor of the great, the favor of the many, the pride of the composers, the happiest child of art, perhaps." True, true, true!

The Future of the Music Dramas.

WITHIN the coffin lid of the departed are not always enshrined the importance and the value of a human existence, and a real consolation it is to those who have been maltreated in life to have the certainty that after their death there will be a just appreciation and acknowledgment of their works and merits. This is a painful but nevertheless genuine consolation, the blessing of which, it is true, is appropriated not only by the really meritorious, but also by those who imagine themselves so. Not always, but, also too often is it the custom for the nations to celebrate the works of their celebrities only after their death, and this will probably always be the case. However, this after appreciation of events is augmented through that negligence by which the after-generations often destroy the laurels of those on whom their contemporaries, carried away with popular mistaken ideas of merit, had bestowed undeserved honors. Very few receive the exact measure of desert from their contemporaries; some receive too much and some too little. A few are the happy ones, but the greater number the unsuccessful ones, whose fame dies before themselves. At present we wish to consider one of the rare species, the happy ones, namely Richard Wagner.

So ripe and yet so free from every touch of over-ripeness, seldom, probably, has a fruit been plucked like that one which was garnered on the 13th of February, 1883, at the Palace Vendramin in Venice. Many an artistic genius has indeed been favored by being allowed to depart this life with the consciousness of having reached the goal of his endeavors; but seldom has it been the good fortune of an artist to die in the zenith of his fame. Even Goethe could not grow in the power of his poetical genius up to the last years of his life. On the contrary he had to undergo the errors of the Epigons, and struck out for himself another course, namely, that of the exact scientific discoveries. A Beethoven, it is true, created the greatest of his great works in the last period of his life, without, however, sparing us the pain of the uncertainty as to whether a longer life would or would not have enabled him to produce something still greater. But of Wagner, on the contrary, one can assert, without being guilty of any uncalled-for speculation, that he had reached his highest goal in Bayreuth, on the one hand, and in "Parsifal" on the other. Indeed he had so completely reached it externally and internally that nothing appears to be left to his admirers and his so-called followers after his death, but the bald propagating of his style and system.

What will now be the future of the "art-work of the future," how far or how wide music-dramas will be enlarged before giving place at last to another new phase, is a question to be asked, but only hypothetically to be answered. In undertaking to answer such a question the safest thing will be not to run the risk of being contradicted by the events of the future while trying to use the past as a key to unlock that future. In this case, therefore, we must confine ourselves to a review of the inception of the music-drama.

The fact that performances of operas in our theatres are more frequented than performances of comedy and tragedy, is apparently an external, but it is yet a sure proof of the inner justification of the connection between the dramatic poem and the music. If performance in itself were the vital point in the drama it would be necessary to limit vocal music to the relatively small territory of lyrics. But as psychological events are the objects to be represented by the higher drama, music is an incomparable assistant to dramatic expression. It is the task of the music of the opera not to accompany the stage action with characteristic noise, but to let the living sentiments of the actors appear transparent to the audience.

The opera is an invention of the theatre-loving people of Italy. At the end of the fifteenth and the commencement of the sixteenth centuries, the popular common shows with their stereotyped characters—the *dottore*, the *arlequino* and the *pantalone*—began to be unsatisfying to the high-cultured and critically artistic aristocratic society of the peninsula. Then they commenced erecting extensive stages, paying greater attention to the decorations, uniting choral and instrumental music with the performances, and at the same time endeavoring to imitate the style of the Greek tragedy. Then followed attempts at *recitative* singing and soon after the first experiments with arias. But the opera came to a more complete state only about the beginning of the eighteenth century when Scarlatti was laboring in Naples, Händel in London, Reinhard Kaiser in Hamburg, &c.

The demands for the accessories attached to the opera continually increased the requirement for an enlargement of the means of musical expression. Thus the arias became more extensive, the duos, trios and finales more and more complicated. However, in no manner was as yet any particular importance attached to the harmony and spiritual connection between the words and the music, the inner union of the idea poetic with the idea musical. It was reserved for Gluck to be the first one to give attention to this. Then came the giant works of Mozart, Beethoven's single opera "Fidelio," and at length (in Germany) the romantic school. Of the latter, Weber died early, Spohr lacked the real dramatic vein, and Marschner's power of production was already on the decline when the new movement in Germany created by Wagner first began to attract public attention. But although the taste of the theatre-going public was at this time preoccupied with masters of second and third class ability, and also with Meyerbeer's pompous "grand opera" style, nevertheless, this period was exactly propitious for the joyful reception of some ambitious reforming genius. The theatrical directors were, however, not so willing nor so placed as to be able to break with

the old traditions and circumstances which had proved so profitable to them in favor of an entirely new style which was easily justified theoretically, but which had not yet received the approbation of the public. Had it depended only on the good will of the public, Wagner's music-dramas, notwithstanding their strange new style, would have been generally introduced much more quickly than they really were; but it required a great deal more to overcome the prejudices of the theatrical directors and also the deep-rooted mismanagement of the stage.

Wherever "Lohengrin" and "Tannhäuser" were performed after the spirit of the composer, as in the city of Weimar, the public was captivated, and to the artistic critics Wagner explained in his theoretical writings quite clearly what was the aim of his endeavors, convincing them philosophically of the correctness of new aesthetic laws, partially from within his operas and partially from without. Therefore, nothing further was needed for the practical universal introduction of the new style than the initiative of the prominent intendants and theatre directors. But truly this initiative had long to be waited for. Now, however, that Wagner has gained this vantage-ground, this fact will furnish an important standpoint from which to form a judgment in regard to the future of the German stage.

In the above roughly sketched view of the development of the opera the fact most conspicuously appears that only two composers, Gluck and Wagner, have directed their attention to developing the real and dramatic sentiment through the assistance of music. One-sided endeavors to enrich the musical forms of expression can be plentifully shown, and also the application of new musico-dramatic effects in single instances are not to be overlooked. However, indifference to other parts of the entire accompanying features of theatrical music went generally hand-in-hand with such advances. As an example of such ill-assorted features, one can only and repeatedly refer to the "Magic Flute," an opera in which Mozart lavishes the most exquisite pearls of his genius upon a libretto which might stand for the acme of absurdity.

At the present time, even where the attention seems to be generally directed to unity in the highest degree between the poetry and the composition, the fact is that each of these two parts runs a risk of being separately neglected. In the strictest following of the Wagner style our future musical composers ought to invent text and music simultaneously, a demand which not many decades past would have been considered pure insanity. At present this appears much less paradoxical, in fact, the way to considerably advance the future fulfillment of this demand seems to have been already somewhat put into execution by widening and broadening the education of youthful musical talents and leading them beyond the bounds of one-sided technical science. And, although our literary authorities, with perhaps some appearance of partial justification, criticize and disagree with Richard Wagner, the poet, this does not exclude the possibility that future talents may be able simultaneously to gain laurels as poets and composers. One must not ignore what has already been reached through Wagner's endeavors; that is, a musician no longer accepts a libretto without subjecting it to criticism.

On the other hand, it is clear that the using of an inferior text by the followers of the Wagner style of composition must show itself more transparently and disadvantageously than the same mistake would do in the old style of opera composition. In some works of the latter kind a few "numbers" might always remain interesting on account of their purely musical merit, but in those of the former kind the musical development will be destroyed by emptiness of meaning, and an unskillfully-handled text will also set at nought or at least detract from the most fruitful musical efforts. Only those compact and perfect musical forms which Mozart commanded made it possible for him in his "Magic Flute" to build up a fine tone-poem upon the almost childish agglomeration of words given to him to set to music. With the abandonment of these forms it has become impossible to write good music to a bad text, even though botchers sometimes succeed in the opposite, viz., writing bad music to a good text.

Wagner informs us himself that the melodies—that is, the characteristic motives—were in his mind's eye at the conception of the poetic idea, so that both sprang into life simultaneously, so far as such a thing is possible. That out of such a way of creating must arise powerful dramatic features, the works of Wagner prove conclusively. Therefore, it is well worth our while attempting to discover if it is not possible to follow Wagner's principles altogether. For it is quite conspicuous that none of his musical followers have so far succeeded in building up a successful musical drama, for the very reason, as it appears to us, that they fail to carry out his principle of composing also their own librettos.

Far be it from us to prognosticate for the future only a clumsy, close following of Wagner in word and tone. In one point we would even advocate a change, or at least the taking of another direction, and that is in regard to the selection of the text matter. The German mythology has already been pretty thoroughly exhausted by Wagner. It is true there may be a good deal left, but the ancient Germanic life-sentiment thereof is relatively one-sided and has been illuminated from so many points of view by Wagner that his immediate followers, if they be wise, will have to search around for other springs of thought. To discover these we must leave to the instinct, or rather the genius, of the workers, and theoretical directions here would hardly be of value. However, there is one special territory for musical expansion which might prove very fruitful and tempting, that is comic opera, as of this kind he has left behind only one, though a very

good sample. After so much highly dramatic and elevated tragic pathos the public has a healthy desire for something lighter; still at the same time it must not be forgotten that the real symptom of the times is not so much in the direction of humor as it is in the direction of satire, which characteristic it will be necessary to sufficiently take into account.

As far as the musical organization alone is concerned, it must be allowed that after the powerful impression which Wagner's style has made upon all living musicians, that style will still for a long time have a nearly absolute prevalence or will suffer only very slight modifications. How far this will extend we cannot prophecy. To the casual and less careful observer it might appear that it would be necessary in following Wagner's principles (that dramatic singing is nothing more than a feeling delivery of words) to come at last to only simple declamation. But this will not be the case, for, on one hand, Wagner even in most of his episodes in the recitative style never interrupts the organic connection between orchestra and voice (while such a connection cannot be established in pure melodrama); and, on the other hand, we must notice that the "feeling delivery of words" is not the natural, logical, rhetorical utterance of them, but the artistic abstraction thereof.

In regard to the style of singing, the future is still dark, because the Wagner delivery is in principle contradictory to the traditions of the *bel canto* and the following of the Wagner singing has not yet been constructed into a "school." We are far from considering Wagner's treatment of song as "murderous to the voice," still we must concede that even a very naturally endowed and splendidly educated singer has something extra to learn in order to be able to master Wagner's roles.

So long as we have no set Wagner method of singing, the most exact technical development of the voice is necessary, especially for those Wagner singers who are unfortunately naturalists and who think half-shouting and half-declaiming is real Wagner style, and that the latter is nothing else than the ignoring as much as possible of all that is called "formation of tone." It is not to be doubted that in the course of time a controversy will spring up between the *bel canto* of Italian tradition and the real dramatic singing.

Theoretical considerations can never count on satisfying everybody, and there may be yet named a few good reasons why Wagner's music-dramas will govern the stage a long time hence. These reasons are nearly the same as those which held the theatrical intendants of Germany for so long in passivity against Wagner, and which, now that the ice has been broken, will keep him on the stage. Nearly every opera-house now undergoes a specific Wagneric alteration, and most likely the next few years will bring more alterations of the apparatus of the Bayreuth Wagner stage. So, even the introduction of the invisible orchestra and of the divided curtain may be only a question of time on all larger stages.

Musicians, however, and singers are being graded more and more, according to their abilities in the rendering of Wagner's music dramas. But since such complicated apparatus as that of our greater operatic stages has been altered so considerably, this is not done for a short time only, and these renovations will, in their turn, exercise an influence on every new creating artist in favor of the Wagner style.

Lifting the veil that hides the future as little as possible, it is, at any rate, certain that we have before us still the major part of the Wagner period. How long this will last nobody can accurately foretell, but it is sure that it will not end until a new genius of the potency and calibre of Richard Wagner appears.

HOME NEWS.

—Carl Retter, of Pittsburgh, is summering at Atlantic City.

—This is the last week of "The Black Hussar" at Wallack's.

—Prof. S. E. Jacobsohn left for his home in Cincinnati on Monday.

—Professor Tetedoux, of Pittsburgh, came near being drowned at Coney Island last week.

—Adolf Neuendorff has secured the management of the Boston Bijou Theatre for the coming season.

—Mr. W. Edward Heimendahl returned from the West last week and is summering at Mount Vernon.

—The Mexican National Band is giving concerts at the Cosmopolitan Rink, Broadway and Forty-first street.

—The Thurber American Opera Company has already secured the Boston Theatre for two weeks next season.

—The Camilla Urso Concert Company has been doing some very poor business in small Illinois cities this month.

—Mr. Roland Barnett, who some five years ago built the Montana Opera House, has again taken the management of his beautiful theatre into his own hands. He has been in town for the past ten days, busy in engaging burlesque company. He has secured Topsy Venn, Harry Brown, Fred Lennox, Nellie Beaumont, Arthur Nichols and other favorites. He will open in Montreal, August 3, with "Ixion," to be followed by "Bluebeard" and similar pieces. Later in the fall he will send his burlesque company on the road and produce legitimate English opera—"Maritana," "Bohemian Girl," "Fra Diavolo," "Martha," &c. The well-known English musician and violin virtuoso, J. Sachs Hill, will be the musical conductor. Mr. Barnett has also engaged an efficient chorus and orchestra and promises the Canadians a lively and interesting season.

PERSONALS.

CRITICISM ON FOHSTRÖM.—A critic who heard the new soprano, Mlle. Fohström, in London, as *Amina*, writes:

"She is girlish, intelligent, and understands the value of a dramatic situation. Though her voice is uneven and the respiration defective, she is well endowed in many respects as a florid singer, and some of the showy passages produced a considerable effect. When it is remembered that she is warmly applauded by the same public that listens to Mme. Patti on other nights in the week, there can be no doubt of Mlle. Fohström's comparative success."

WHAT A DESPATCH SAYS.—A cable to the Boston *Her-
ald* says:

"Robert Franz, the song composer, has just published his first piano forte composition."

TWENTY-NINE YEARS AGO TO-DAY.—It was at Endenich, near Bonn-on-the-Rhine, that Robert Schumann died, on July 29, 1856, just twenty-nine years ago to-day. The real indications of his insanity appeared on February 7, 1854, when he suddenly left the room where some of his friends were chatting with him and threw himself into the Rhine. He was saved, but was placed in the private insane asylum of Dr. Richartz, at Endenich, where he died. On May 2, 1880, a handsome monument was dedicated on the spot where he was buried in the Bonn cemetery.

SAID TO HAVE BEEN SECURED.—It is said that Colonel Mapleson has secured Signor Ravelli, the tenor, for the coming season of Italian opera in this country.

FRANCIS WILSON'S ACCOMPLISHMENTS.—Mr. Francis Wilson is a French and German scholar, a fine whist-player, a bicyclist, a sparer, a skilled fencer, a first-class comedian, and a lover of the diamond field.

MILLE. DE LUSSAN'S LETTER.—Mlle. Zélie de Lussan writes us that she is positively engaged with the "Ideals" at a very fine price, and will do the principal soprano parts with Miss Huntington as contralto, and Mrs. Marie Stone. The company has discarded eight operas, and will only do the legitimate ones. Mlle. de Lussan is engaged for the whole of next season.

SHOULD GET UP A MUSICAL CLUB.—San Francisco *Music and Drama* says: "It is suggested that if Professor Rosewald would get up an orchestral club for Tuesday evening he would meet with gratifying success." The Professor Rosewald referred to at one time resided in Baltimore, and subsequently directed the Emma Abbott English Opera Company. He is a musician of unusual talents.

AN AMERICAN GETS IT.—The cable reports that a Miss Moore, an American, has taken the first prize for singing at the Paris Conservatoire.

WILL MAPLESON GET HER.—James H. Mapleson is seeking to get Gerster for his season of Italian opera and American ducats.

Belle Cole.

THE family of Mrs. Belle Cole, one of the most prominent singers in this country, is a musical one, her mother having been a singer well known in her young days, and the father a thorough musician; and it is, therefore, not to be wondered at that Mrs. Cole inherited her tendency for music and on account of her surroundings imbued the proper spirit for the art.

She sang in concerts at the age of six, and received her first outside lessons from an excellent musician and teacher residing in her native place (Jamestown, N. Y.)—a Mrs. Love.

After her marriage, which took place in 1872, Mrs. Cole, who had already secured a reputation for herself, removed to Denver, Col., but her friends and all those who were musically qualified to pass judgment, advised her not to confine her efforts to so limited a sphere, especially as Denver was in those days, and this, together with a decided predilection on her own part, induced her to come East.

On her arrival here in 1876 Mrs. Cole immediately began the study of music, and especially singing, under Francis Gerlach, under whose instruction she remained for three years. In the spring of 1877 he recommended her for the position of soloist in the choir of the Dutch Reformed Church at Fifth avenue and Twenty-ninth street, which position she secured.

This marks the beginning of her work in the legitimate field of song, and since that time Mrs. Cole has rapidly advanced her fame as an artist and singer—in fact we can recall no case in her line where the advancement has been so rapid.

Now, as to her voice, it is full mezzo-soprano of a compass of nearly three octaves, in character sweet and mellow in the upper register while the lower notes are those of a contralto. Mrs. Cole has not only devoted all her attention to vocalization in general, but she has made special studies of the special and delicate features of the art, for instance of enunciation, and no matter in which language she may sing, every word sung by her is perfectly enunciated and therefore perfectly audible.

But an analysis of her voice is not so essential as in many cases where the singer has not been heard by the many thousands of people all over the country who have listened to Mrs. Cole. During the past five years she has appeared in all the best oratorio concerts and festivals all over the United States and Canada and frequently under the direction of the late Dr. Damrosch at the Symphony and Oratorio concerts in this city. In 1883 she made the tour across the continent with Theodore Thomas and his orchestra, during which she scored a remarkable success wherever she sang. She has also frequently appeared under Mr. Thomas's direction.

rection at the Chorus Society Concerts in this city and Brooklyn.

We know of no artist at the present time who has accomplished the work the past season done by Mrs. Cole, she having appeared in more than seventy concerts since last November. This unusual number of engagements is due to the fact that the subject of our sketch (whose picture adorns our frontispiece this week) is invariably successful and generally secures a re-engagement whenever she makes her appearance.

Mrs. Cole is spending the summer at Chautauqua Lake, and her first engagement in the autumn will be at the Worcester Musical Festival, which takes place the third week in September. She has also been secured for the Taunton Musical Festival in October, both festivals being under the direction of Carl Zerrahn.

Lavallee Defends the M. T. N. A.

FOR a number of years Mr. Frederic Archer has made himself conspicuous by criticising everything that belongs to this country, and he has probably succeeded in gaining a certain notoriety in a restricted circle by trying to demonstrate to that circle that he is a great man. I admire Mr. Archer's efforts in his own behalf, but when he attacks a body of musicians who represent almost every State in the Union, it is about time to say "Halte la," and to compare notes and see who are the persons that are working for a cause, and who is the one person that is simply trying to further his own selfish purposes.

The Music Teachers' National Association represents the leading musicians of the country despite Mr. Archer's assertion to the contrary, and they are working for a purpose which is of vital importance to the future of musical art in America.

Mr. Archer seems to jump at the opportunity offered to him by the invitation of Mr. Eben Tourjee, of the New England Conservatory of Music (see *Keynote* of July 11), to make capital out of those earnest workers who met at New York on July 1, 2 and 3, to take counsel and further define a policy to help to bring up the standard of music in America. They did not pretend to establish that standard in one sitting, for if they followed such a radical policy, they would have to eradicate many men who make more noise in the newspapers than in the art they pretend to represent. Their policy is to establish at any cost a high standard, and a very few years will witness that result.

As a means to that result, the meetings of the music teachers, in the opinion of many very able men, are very important. At these meetings the various methods are viewed side by side and compared. Minds are brought in contact, the inferior with the superior, and thereby the standard elevated. For if a man is ever to find his level and get rid of his provincial conceit, it is when he meets the representatives of his profession assembled from all parts of a great country. Mr. Archer should try the experiment. He may be a great musician, though he boasts he never took a lesson; but his flings at the College of Musicians and the manner of examination of candidates for membership recall to mind the old lines:

"The thief that feels the halter draw
Has a poor opinion of the law."

Mr. Archer's position in this matter is characterized by its prejudice and unfairness toward the association, and I will prove it by his own words. Such silly and weak arguments as this for instance:

"The concerts were subordinated to the interest of the piano manufacturers, who utilized them for advertising purposes, choosing the players they are in the habit of employing to exhibit the capabilities of their instruments. No less than five firms are thus favored in consideration of money payments."

The piano makers have nothing to do with the pianists, and it belongs to the Program Committee to make the choice and invite the artists to take part in the proceeding. As a flat denial to the money consideration, I will speak of one firm whose purpose was otherwise, and the following letter will prove my assertion:

BOSTON, June 25, 1885.

Mr. Calixa Lavallee, Boston, Mass., Vice-President M. T. N. A.:

DEAR SIR—I am very much pleased to enclose the check of our company for one hundred dollars, to be used in aiding the convention in securing an orchestra for use at the coming meeting of the Music Teachers' National Association at the Academy of Music in New York.

We are deeply interested in the work of the association in bringing out the musical works of our American and resident composers. Your recital given at the last meeting of the association at Cleveland has given a start to the interest of the public in this matter in all sections of the country, and we feel proud and gratified that to our own music teachers of America is due the honor of uniting together a noble effort of creating a national school of

Very truly yours,

HENRY F. MILLER, President.

Now, you will notice that Mr. Miller's gift to the association dated only from the 25th of June, just about one week before the meeting, and that it had been decided by the Program Committee who should give a recital at least ten months before the time of the convention. Each pianist has the choice of the piano he should use, and it would be absurd and ridiculous to impose an instrument upon him that would not be his choice. But let us look a little further into this question of pianists and piano-makers. Mr. Archer says of the pianists: "The pianists were in a measure the professional salesmen of the occasion for the piano houses interested."

A more insulting remark cannot be invented by anybody but the acrimonious Archer. I would remind Mr. Archer that when such pianists as Petersilea, Sherwood and Faletta give their services to any association, either publicly or otherwise, they are no clerks for a piano firm, but artists who do more for music in this country in one week than Mr. Archer can destroy in a year.

When a man has no better arguments on hand, and has to resort to insult to the profession he pretends "to love so well," I am

positive that every true musician throughout the country will take such rubbish for what it is worth.

I predicted a year ago in Cleveland that there would be very little sympathy in New York for the association, but I am glad to say that I was mistaken; for New York's best composers and performers gave us a proof of their sympathy by participating and co-operating in our meeting. Mr. Archer was conspicuous by his absence through the whole proceedings. And he still runs down everything American.

Yet what has Mr. Archer done for music since he landed here? I can only reply to this by calling attention to what he has *not* done, and I am positive the little influence he possesses in the matter will not harm nor help either party, for his mission here is not for celebrity, as his works so far have not entitled him to that honor among us; but he may gain a certain notoriety which dies out like a fire made of straw when the man disappears. But I am paying too much attention to the man at the expense of the cause, and I will continue to show a few more gems from Mr. Archer's pen:

"If a society, representative of musical artists of America, could not arrange a more attractive series of concerts than those given during that eventful week, it would have been far wiser to have abandoned them and restricted the proceedings to the reading of essays and discussions."

Then again:

"The association is ignored by the leading musicians of the country."

Now let us see first who those men were who gave such unattractive music to the concerts.

AS VIRTUOSI.

Petersilea,	Warren (I do not lieve that Mr. Ar- cher would doubt the capacity of that one.)
Sherwood,	Jacobsohn,
Faletta,	Arnold,
Liebling,	
Goldbeck,	
Lambert,	
Fannie Bloomfield,	

Now let us review those composers and leading musicians who Mr. Archer pretends are ignoring the association, and then we will see what is left:

Mason,	Eddy,
Paine,	Lermon,
Buck,	Chadwick,
Damrosch (deceased),	Caren,
Briston,	Waldauer,
Maas,	Schradeck,
Gilchrist,	Foote,
Bowman,	&c., &c.

Remains, F. Archer.

I am confident, Mr. Archer, that if you look among the names above yours, you will find your peers and perhaps your superiors; only the difference is that those men are working for a cause and *you* are trying to make capital out of it. You cannot do so at the expense of the Music Teachers' National Association, for the organization to-day is so much above the fence that the fox that wishes to get the grapes will have to climb for them.

CALIXA LAVALLEE.

A New York Patroness of Music.

COMPARATIVELY few people know that the sinews of war for several musical campaigns, in which Theodore Thomas has been the generalissimo and Charles E. Locke, his adjutant, have been furnished by a New York lady, who is an enthusiastic patroness of music and a warm admirer of Mr. Thomas's gifts as an orchestral leader. This lady is Mrs. Francis B. Thurber, the wife of the prominent anti-monopolist. Mrs. Thurber has a large, separate and independent income, nearly all of which she devotes to the practical encouragement of musical projects. And, indeed, she does more; for she frequently takes upon herself the drudgery and the often thankless task of management. If she did not employ two secretaries she would find it impossible to dispose of all the matters which are constantly coming up in connection with the numerous musical enterprises in which she is interested. During the fall, winter and spring her parlors present a busy scene. In the back parlor is a desk littered with documents, letters and newspapers. In this room she usually receives her business callers. These are first shown into the front room, and it frequently happens that in this are gathered some twenty people, each waiting for his or her turn to be ushered into Mrs. Thurber's presence. They are artists or would-be artists, singers, pianists, violinists and performers on other instruments anxious to find engagements through her influence or relief from financial distress. Not all are successful, for Mrs. Thurber is as bright as she is charming, and can easily discriminate between an honest applicant for employment or bounty and a swindler; but I am sure that even the unsuccessful among the applicants must leave her room convinced that she administers with infinite tact the duties which she, who could easily lead a life of luxuriant leisure, has voluntarily assumed.

That she can thus unostentatiously (for her share in the various enterprises she has set afoot is known to but few) exerted a great influence for good on music in America will be appreciated when I state that Theodore Thomas's tour with the Wagner singers, Materna, Winklemann and Scaria, originated with her. The success of that tour was one of the weightiest reasons urged by the friends of German, and more especially of Wagner opera, upon the directors of the Metropolitan Opera House last summer, and, curiously enough, Dr. Damrosch's engagement for last winter's season was in a measure due to the successful tour of the Wagner singers under Theodore Thomas.—*New Orleans Times-Democrat.*

Gounod's "Mors et Vita."

THE two contending elements in Gounod's sacred trilogy are sufficiently indicated by its title, *Mors et Vita*. On the one hand we have death—death not only of the body which is common to all—but also of the soul, which is the doom of the impenitent on the day of judgment; on the other the eternal life reserved for the virtuous and embodied in the "Jerusalem coelestis" of the Revelation. These two principles are identified with two melodies or representative themes which are of the utmost importance for the musical design; for Gounod, although he professes a virtuous horror of some of Wagner's innovations, has not disdained to make ample use of one of the German master's most striking means of dramatic characterization, technically known as the "leitmotiv." The first of these melodies, which for want of a better name we may call the "death motive," occurs at the very opening of the prologue. It is, to all intents and purposes, a portion of the descending minor scale, commencing in its original form on C, and ending on G flat instead of G natural. The last-named feature gives it a distinct character of its own, and by that means eminently adapts it to its representative purpose. It is at once repeated three times, each time a semitone higher than before—a mode of treatment which, with Gounod, has become a mannerism, although the earlier German contrapuntists forbid its use and ignominiously call it *Schusterfleck*, or "cobbler's patch." The prologue consists of a reiteration by the chorus in unison of the "leitmotiv" above described, to the words "Horrendum est incidere in manus Dei viventis." The baritone voice, the "Vox Jesu," accompanied by horns, trumpets and divided strings, then pronounces the message of hope "Ego sum Resurrectio et Vita," to a kind of liturgical sequence founded on two notes, and this sequence repeated by the chorus brings the prologue to a close.

The first part of the trilogy proper consists of the Requiem Mass, divided into separate musical numbers after the manner of the classical masters. A short instrumental prelude, written in the contrapuntal style, introduces the opening chorus, "Requiem eternam," in C minor. At the words "Et lux perpetua luceat eis," the second leitmotiv above referred to appears for the first time in the orchestra. The meaning is obvious. The "eternal light" shines on the path of the just and guides them to the glories of the "celestial Jerusalem," which in a higher sense is *Vita*—life. A short and melodious quartet for the soli in A flat is in effective contrast with the sombre hues of the minor key. It is followed by a repetition of the "death motive," which once more leads back to the opening phrase. The piece ends in C major. We next come to a number in which the composer is evidently intent upon displaying his scholarship. It is a double chorus, written *a capella* in the style of Palestrina and the early Italian masters. The time is *moderato maestoso*, the key G major, and the beautiful words *A custodia matutina usque ad noctem* have supplied the poetic idea. The "Dies ire," which forms an integral part of the *messe des morts*, is, according to precedent, divided into separate groups of poetic and musical organisms. The "death motive," enforced by the full strength of the brass, introduces the opening chorus, which is not in itself very interesting, the same short musical phrase, practically the interval of the minor third, being repeated again and again by all the voices, while the rhythmical figure of the accompaniment remains equally unchanged. More striking is the *Tuba mirum*, which is treated in the essentially pictorial style suggested by the words. The trumpet calls to be found in the score of every composer who has dealt with this subject are not absent, but very new and very clever is the thematic use of the "death motive" so frequently referred to, which appears in the bass and simultaneously, but in "contrary motion" in the woodwind. By this time Gounod has evidently grown a little tired of scholarship, and in the quartet "Quid sum miser" treats us to a specimen of Italian cantilena which might have found its place in Rossini's "Stabat Mater." A little more dignified is the soprano air "Felix culpa," with which, no doubt, Madame Albani will electrify the Birmingham audience. A duet for soprano and contralto, to the words "Quarrens sedisti lassus," is another effective if not very original conception, and a quartet with chorus, "Ingemisco tanquam reus," containing a singularly cheerful phrase to the words "Qui Mariam absolvisti," brings this group of pieces to an unwelcome close, unless we class with it a very pretty tenor air, "Inter oves locum praesta," also written *ad captandum*, but more in keeping with the spirit of the words than what has gone before. A very different chord is struck in the chorus "Confutatis maledictis," which is based upon the "death motive" and is relieved by yet another quartet for the solo voices. Passing over a double chorus made up essentially of chords of the diminished seventh, relieved by an effective soprano air, which in its turn gives way to an elaborate fugal movement, we come to one of the most beautiful numbers of the score, the "Sanctus," consisting of a suave tenor air with chorus in Gounod's best and most characteristic manner. The accompaniment for violins and violas in triplets, the harps marking the rhythm, is very charming. The "Agnus Dei" which concludes the mass is treated as an air for soprano with chorus, admirably written for the voice and resembling in general type, although not in the sequence of notes, the famous "From Thy love as a Father," in the *Redemption*. Not satisfied with this dramatic effect, the composer appends an orchestral epilogue in which the two motives of death and life are skillfully combined. It works up to a splendid climax, the organ being joined to the *tutti* of orchestral instruments.

Thus ends the first part of the sacred trilogy. The transition from *Mors* to *Vita* is made by a succession of pieces collectively

called "Judgment." Of this section we do not propose to speak in detail. The effect of such pieces as the "Tuba ad ultimum judicium," scored for no less than six chromatic trumpets, as many horns, four trombones and two tubas, besides cymbals and side-drum, can be judged only by actual hearing. Suffice it to note a theme which first appears in the accompaniment of the "Agnus Dei" and is played by the entire body of strings to mark the appearance of the "Judex," its character denoting justice tempered with mercy. We also may mention a soprano air to the words "Beati qui lavant stolas," which in its charming simplicity reminds one of a poem by Blake.

The third part, "Vita," is inspired by the Apocalypse and describes the splendors of "Jerusalem coelestis." It is comparatively short, consisting only of seven numbers, among which the solo quartet "Et absterget Deus" is the most important. Throughout this part the "motive of life" is, of course, conspicuous, and the accustomed heralds of celestial bliss, harps, divided violins in the highest octaves, and the like, are not wanting in the orchestra. A brilliant "Hosanna," fugally developed, concludes the work.

It will appear from what has been said that Gounod's sacred trilogy is not wanting in variety of design and orchestral color. If less consistent in tone and expression than the *Redemption*, it contains at least as many elements of popularity as that truly inspired work.

London Times.

Dear Musical Courier:

YOUR correspondent in Erie, who courageously hides himself behind the impenetrable secrecy of the signature "C Sharp" (though I consider him to "B flat"—very!)—this said correspondent has in two of your latest issues tried to provoke me through his rude attacks. Treading the path of public life for now nineteen years, I have learned to treat such attacks with silent contempt, particularly since I found out that they are mostly vented by unknown, obscure people, who want to gain notoriety and cannot get it any other way.

Now you, dear COURIER, whose contributor I was for many a column, you might wonder how in the world I fell into a controversy with such an unfit opponent, and I will explain it to you.

I was lately on a visit in Erie, Pa., and spent six delightful weeks in the house of very dear friends of mine; as usual, I was interviewed by a newspaper reporter (*Erie Dispatch*), and very cordially answered his questions, but in doing so I unfortunately stepped on the toes of a certain Mr. Reisburg (whom I strongly suspect to be identical with your "C Sharp," by the way), of whom I heard to be one of those innumerable "pupils of Liszt," whose only right for this proud title is that the old master's hospitality permitted them to lounge around him in a throng with sixty or seventy others.

Now, be this as it may—I do not ask nor care where or with whom a musician has studied, as long as he is a good one, an able artist, a man who knows something—if such a man would, even unrighteously, claim to be a Liszt pupil, my suspicion would not be aroused, but it fills me with utter disgust to see the venerable master's name used as an advertisement by a musician whose concert-programs contain pieces like "Gavotte Stefanie," by Czibulka, and others similar. I need not tell you that, as much as the piece may please in its proper place, it has nothing to do on a program of a boastfully announced "Pupil of Liszt" or else it is apt to make the public believe that old Liszt patronizes such music. Indeed, he does not! And if a pianist has so far retrograded in his art to refer to this sort of music he should no longer mention Liszt as his teacher, out of respect for this great man, who, unfortunately, was never in this country, where public opinion about him is only formed upon his *representants*.

I stated in the said interview: "Liszt never had any regular pupils"—of course, no rule without exceptions. Now, dear COURIER, those exceptions are, firstly, very, very few, and, secondly, they bear names like these, Bülow, Tausig, Mason, Joseffy, Pinner, &c., and even those gentlemen did not approach Liszt before they were pretty fine artists; only, so to say, for a "finishing touch!" And besides they did not use his name in such a quack-montebank way as an advertisement. They stood not on their teacher's merits, but on their own.

As to such sentences as this: "Mr. Sternberg found his match in Mr. R," or "Sternberg turned tail," and so on—they are too silly to be noticed any further; the young man who wrote them feels, perhaps, unhappy about his obscurity and tried to make himself noticed by entangling me in a quarrel, which I shall not continue any longer. The young man ought to have gone near enough to Liszt to learn one certain thing from him—"good manners!"

I am, dear COURIER, Yours sincerely,
CONSTANTIN STERNBERG.

What Three Doctors Did.

WHILE the M. T. N. A. was in session in this city, so a little bird tells us, three men of music proposed to "have something" together. They adjourned to a pharmacy as if by instinct. "Well, Dr.," said one, "what will you have?" "Well, Dr." was the response. "I can't take anything stronger than soda water." Then he turned to the third man of music and added: "Well, Dr., what is yours?" Thereupon all three of the doctors winked at each other, and the drug-clerk saw the winks. "I'll take a milk-and-water degree on my own account," was the answer of "Dr." No. 3. "Dr." No. 1 looked suspicious; his countenance fell

several degrees; he thought some one was making fun of him; he was proud of his own degree; he had made it himself and he thought he had got a good fit—for he had been getting fits for it ever since. At least, he wanted no reflections cast upon the value of his degree.

They all finally took a soda fizz as the safest thing for weak constitutions.

When the three men of music got out they felt peculiar, and they kept growing more so. They had "fizzed" three times each and had addressed each other before each fizz so invariably as "Dr." winking at the same time, that the drug clerk supposed they wanted their fizz doctored. They therefore got up several degrees higher than they had intended.

And now we ask, who are the three doctors? Are they doctors of music? Do they doctor their own degrees? They ought at least to be careful how they use their alleged titles on one another in a drug store, especially if they are going to wink at one another at the same time.

HOME NEWS.

—The Boston Ideals have secured the Opera House for their Philadelphia engagement.

—Mme. Cappiani, the well-known singing teacher, is spending her summer in the Catskills.

—Harry S. Hilliard, the tenor, married Miss Ada Lobb-dale in Boston last week. The lady is also on the comic opera stage.

—Czibulka's "Pfingsten in Florenz" is in preparation at the Casino, to follow "Nanon," which is still running to large business.

—"Nanon" will be given in October at the new Hollis Street Theatre, Boston. The contract calls for Francis Wilson in the cast.

—Miss Pauline Hall, who is at present singing in "Nanon" at the Casino, expects to star next season in a play written especially for her.

—Mr. Clarence Eddy, who has been giving organ recitals in the East, is on his way to Chicago, his home, but will give several recitals first in Pennsylvania towns.

—Signor Perugini, who has been in Paris for some time, expects to join the Casino company in September. He will appear in Czibulka's operetta, "Pfingsten in Florenz."

—Annis Montague and her husband, W. C. Turner, as well as Signor Brocolini, all of whom have been singing in concerts in Australia and the Sandwich Islands, have returned to this country via San Francisco.

—Alexander P. Browne, D'Oyley Carte's legal representative, is after the Thompson Opera Company, at Cincinnati, on "The Mikado" question, the production of which there has been announced.

—A. M. Palmer, of the Madison Square Theatre, will probably accept the new opera "Gush," written by A. J. Davis and Charles Fradel (libretto by George Fawcett Rowe). If accepted, it will be produced in October at the Madison Square Theatre.

—John McCaul has nearly completed his engagements for the "Chatterbox." Mme. Cottrell, De Wolf Hopper, Olga Brandon, Jennie Reiffarth, Genevieve Reynolds, Kitty Wilson, Edwin Hoff, L. M. Hall, Charles Jones, Ida Eising, Carrie Jackson and Kate Allen have all been engaged and have commenced the rehearsals.

—The attendance at Brighton Beach during the past week has been the largest of the season, and the resources of the Hotel Brighton have been taxed to accommodate the many guests. The music under the direction of Sig. C. A. Cappa, is a source of enjoyment to the thousands who gather at the evening concerts. A requiem mass composed by C. A. Cappa, in memory of General Grant, was performed for the first time on Sunday afternoon, and in the evening "The Battle of Gettysburg," with an accompaniment of cannon and fireworks, furnished a vivid picture to an immense audience.

—On Saturday, August 8, Gilmore's great jubilee will commence at Manhattan Beach, and continue throughout the month of August. The program will include solos by singers of well-known reputation. Quartet and glee clubs, grand chorus, drum, fife and bugle corps, together with an anvil brigade and battery of artillery. Selections from Wagner's "Walküre" will be rendered with largely increased orchestra and chorus. This presentation is intended to surpass all past efforts in this line. Large numbers of people from all parts of the country will be attracted to Coney Island and the hotels, and we hope Gilmore will reap a harvest.

....In referring to Stephen Heller's application and to the movement now in progress in London to relieve him of his present distress, *The Musical World* says:

In his old age this most excellent musician has suffered the calamity of blindness, and is no longer able to practise the art in which he has excelled so long and to such admirable purpose. Here in London, Mr. Browning, Sir Frederick Leighton and Mr. Charles Hallé—"le musicien sans puer et sans reproche," as Berlioz called him—Berlioz, who was also an intimate and an admirer of Stephen Heller—have formed themselves into a committee of relief and solicit funds toward the purchase of an annuity. Subscriptions may be sent to Messrs. Coutts or to Mr. Hallé, at 11 Mansfield street, Cavendish square. It would be distressing to find that the call has not been largely and liberally answered.



THE MUSIC TRADE.

COMBINATIONS AGAIN.

OUR articles about the recent combination of the reed-makers has created widespread interest, and we are led by reason of the many communications which we have received to make our position better understood. We have no wish to injure anyone; our desire is to elevate the music trade and make more prosperous the legitimate dealer, and assist, so far as we can, those engaged in the business. No doubt the reed industry is undergoing a test, and it behoves those engaged in it to act with prudence and sagacity. The organ-makers have had in the past a substantial grievance against the makers of reeds for furnishing reeds, actions and nearly all of the trimmings which enter into organ construction to various irresponsible and so-called manufacturers, who, by making poor organs and selling them at ruinous prices, have brought discredit upon themselves and the trade generally, and which has in many instances resulted in great loss to the reed-makers themselves. The numbers engaged in making reeds has increased very largely within the last few years, and in order to secure trade there has grown up a very sharp competition. As a natural result thin, singing reeds of inferior quality have found a market where formerly such a thing was impossible. It is alleged by those engaged in the reed business that unthinking manufacturers have crowded the price down until good reeds cannot be made for the price which have until recently prevailed, and this latter fact is the reason given why a combination was absolutely necessary in order to keep up a proper standard and save themselves from loss. Upon the whole we have no doubt that this course is dictated by good sense and has many elements of wisdom in it, but we cannot help thinking that they had brought down upon their own heads the conditions which made the act necessary, and that they cannot complain if the legitimate manufacturer winces under what he terms a monopoly and combination for the purpose of squeezing him.

We confess our sympathy has been rather with the manufacturers of organs in this matter, but facts have come to our knowledge which show that they are not without blame. Take, for instance, a single case which has been laid before us, where special scales of reeds are sold by makers of reeds at varying prices; since this combination was announced a large and influential manufacturer has been going the rounds to break the price, and finally made an offer with an ultimatum; the price named was below the cost of the raw material and labor, and was declined. To our minds this is the first sign of health we have seen. When such an occurrence takes place it shows an upward tendency and a return to sound business principles. Let this course be followed by all and the whole trade will, we believe, accept the result with good grace.

It is rumored, but whether on sufficient grounds we do not know, that there are fears of contracts for reeds which give some manufacturers an advantage over others; we even have heard it suggested that possibly reeds may be given away according to some rule or understanding, and in this way defeat the object. We hope there is honor enough in the trade to stand by an agreement until fair notice is given that the signers no longer feel bound by their own document.

Among the piano trade there is felt no occasion for such things, to their praise be it said. Manufacturers are willing to pay a fair price for actions and material, and in fact they take a good deal of pride in saying that they buy the best actions in the market and pay more for them than do many of their competitors. This spirit is of an elevating tendency, to say the least, and we commend it to the organ trade. Form a combination that poor reeds shall no longer find a market, boycott every reed-maker that attempts to cut into legitimate trade by furnishing the means to shy on the public cheap and worthless trash; try to elevate the profession; make the best article possible, and prevent ruin and frequent failures.

We intend in perfect fairness to stand by the legitimate manufacturers. Our columns are open to them at all times. Ventilate your grievances; encourage healthy trade. The position of an editor is sometimes trying, it being difficult to get at the exact facts, each feeling or fearing that they may be injured, but in this case, as

there is room for the reed-maker, certainly there must be a price adequate, but the times do not warrant unreasonable demands, and we hope the reed-makers will rest content without giving further occasion to the trade to fly at their throats with a sharp knife.

The Pianoforte Article in the "Encyclopaedia Britannica."

BY T. PERCY M. BETTS, FOR THE L. AND P. M. T. R.

THE article on the "Pianoforte," by Mr. A. J. Hipkins, appears in the current issue (vol. xix.) of the "Encyclopaedia Britannica." The portion most interesting to the trade is that contained in the last column, which is also the freshest and least familiar part of the essay. In it Mr. Hipkins has in a brief space sketched the history of the trade. He says that the earliest keyboard instrument makers were to be found in monasteries or collegiate foundations. These were followed by the guilds. The apprentices at the end of their time were expected to produce a "master-work," approved by the rulers of the guilds, in order to show the fitness of those who had served their term for the position of employers. In the seventeenth century journeymen made their appearance, and being veritable "journeymen," they were paid by the day. Then early in the eighteenth century the guilds began to disappear, and journeymen became more numerous. The rate of wages was low and the hours were long, and overtime was frequently resorted to. This, in the opinion of Mr. Hipkins, resulted in a slow production. Toward the end of the last century piece-work was gradually introduced, and then higher wages were secured to the master and quicker work to the employer. Early in this century machinery began to assist hand-work, and in the United States this labor-saving has now been raised almost to the dignity of a fine art.

It is pointed out that in England the manufacturing trade is almost entirely centralized in London. We discussed this subject some years ago, and have only now to add that a beginning has already been made of manufacturing in the provinces, where rents and wages are necessarily lower. Nearly all the French factories are also in or near Paris. In Germany and America, however, they are scattered all over the country.

America has, according to Mr. Hipkins, the largest number of workmen. About 8,000 are said to be employed in the United States, against 7,834 in Germany and 5,000 in France. There is no method of arriving at the figures for England.

Germany is said to turn out 73,000 pianos annually, although Mr. Hipkins doubts it, and this incredulity will be shared by others. It is computed that Great Britain turns out 35,000 pianos a year, which is probably rather under than over the mark. Messrs. Steinway claim that about 25,000 pianos are the annual product of America; but it must be recollected that many of these are grands, and most of them are expensively and highly finished instruments. Lastly, it is said France only turns out 20,000 pianofortes a year. We should, however, add that all these figures are little better than guesswork, however carefully the computation has been made.

Mr. Hipkins has already more than once told the history of the piano, so that the interest of the newest article on the subject is thereby somewhat discounted. We fail to perceive the utility of giving at some length descriptions of the family of instruments from which the modern piano sprang. The subject might, at any rate, have been dealt with under another head. However, Mr. Hipkins describes, with considerable fullness of detail, the organum, the monochord, the regal, the clavichord, the psaltery, the spinet, the virginal, the harpsichord, and other precursors of the piano. This part of the article, which occupies no less than six out of the fourteen pages allotted to the entire subject, is, however, an admirable specimen of conciseness, a multitude of facts being given and the whole matter being brought down to date. *Passim* it may be stated that Mr. Hipkins shatters the idea—if we recollect rightly, first started by himself—that the "piano forte" of 1598 had anything to do with the piano. It now proves to be an ordinary cembalo, in which the Flemish practice was introduced of using a stop which shifted from two unisons to one string. Mr. Hipkins traces this portion of his history down to the elaborate and highly-finished harpsichords of Shudi and Kirkman, the last of which was, he states, manufactured by Joseph Kirkman in 1798.

Mr. Hipkins, in the following seven pages, details the history of the modern piano, from the invention of Christofori down to 1862. In this he naturally traverses the ground already occupied by his own articles in Grove's "Dictionary," and by the admirable lecture written for the Society of Arts. Of the modern piano, Mr. Hipkins says little, and that little is in great part made up of criticism. He has, it is well known, but a poor opinion of the merits of overstringing. He declares that "overstringing, as at present effected, is attended with grave disadvantages, in disturbing the balance of tone by introducing thick heavy basses, which, like the modern pedal organs, bear no just relation to that part of the keyboard where the part-writing

lies. The great increase of tension, which is also held up as a gain, acts prejudicially upon the durability of the instrument, as no artificial screwings up of the sound-board can always preserve the elasticity of the fibres of the fir-tree of which it is made." These views, we are aware, are shared by several leading manufacturers, but they are controverted by the experience of many foreign makers. Messrs. Steinway, for instance (to whose example Mr. Hipkins rightly attributes the general adoption in America and Germany of the overstringing, which they perfected, but were not the first to invent), would stoutly deny that overstringing acts prejudicially upon the durability of their pianos, despite the high tension of twenty-two tons, against the Broadwood tension of sixteen tons. The earliest Steinway iron-framed overstrung is, of course, barely thirty years old, and so many valuable improvements are so constantly being introduced, that the modern Steinway piano, as essentially the product of the present day, has had little chance of showing the effect upon it of age. Other and more recent inventions are not dealt with by Mr. Hipkins at all, save, perhaps, as to here and there a cursory allusion to some invention of the past which may or may not have suggested the improvement in question. We are aware in some quarters it is denied that these innovations are either inventions or improvements. But for their description and discussion some of the space occupied by the notices of medieval and old instruments might usefully have been spared. How thorough a master Mr. Hipkins is of his subject need not once more be mentioned.

We are not surprised to find an old and thoroughly well-seasoned gentleman like Mr. Hipkins, who has been immersed for years past in studying the organum, the monochord, the regal, the clavichord, the psaltery, the spinet, the virginal and the harpsichord, very naturally opposed to the modern wonderful piano.

The overstringing system, which has accomplished some of the greatest scientific and, we may add, artistic results in the perfection of the modern piano, is no longer a theory, but, in face of all its successes, a fact; and yet Mr. Hipkins cannot see that fact. "It's English, you know."

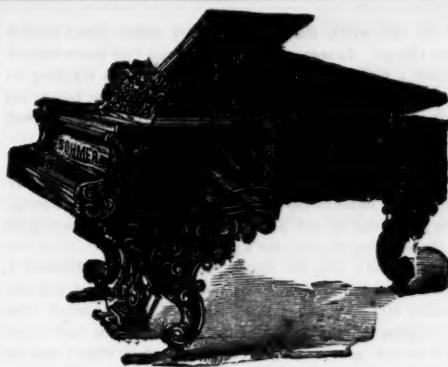
However, an article in a work valued as highly as the "Encyclopaedia Britannica" has been, should in the very first place state facts correctly. There may and always will be differences of opinion on theories, but facts should not be perverted, even in articles of less value than the one referred to. We have not the full article before us, but will use the extract, which, coming from a reliable source, is probably correct. Mr. Hipkins states that the English piano manufacturing trade is almost entirely centralized in London, and that the French factories are all in or near Paris. "In Germany and America, however," he says, "they are scattered all over the country." As far as America is concerned such is not the case. Nearly all the piano factories are in New York and Boston. There are a few large piano factories "scattered" over other areas. The large Knabe factory is in Baltimore; Kurtzman has a large factory in Buffalo; James M. Starr & Co. have one in Richmond, Ind.; the Mathushek Company one in New Haven, and there are three important piano factories in Albany; but with these exceptions and a few minor manufacturers, every piano factory is in or near either New York or Boston. Therefore that statement of Mr. Hipkins is entirely incorrect. But as he does not believe in the "overstrung" fact, he might not believe this fact; yet that is no reason why the "Encyclopaedia Britannica" should suffer.

Figures are dangerous things to handle unless one has "facts" as guides, and it is therefore a little risky for Mr. Hipkins to say that in the United States there are 8,000 workmen engaged in piano factories. The piano industry, including all the branches (which, of course, belong to it), employs that number of men in this State and outside of New England alone.

Mr. Hipkins tells us that we employ the largest number of workmen and yet we do not make as many pianos as are made in Great Britain, although, as Mr. Hipkins says, "in the United States labor-saving (referring to machinery) has now been raised almost to the dignity of a fine art." Consequently, according to Mr. Hipkins, although the United States has the largest number of workmen engaged in the making of pianos, and we are in addition supplied with labor-saving machinery—which approaches a fine art—more than any other country, we nevertheless make less pianos than countries where they have neither the number of workmen we have, nor the labor-saving machinery which supplants or assists the workman. Mr. Hipkins gives Germany less work-

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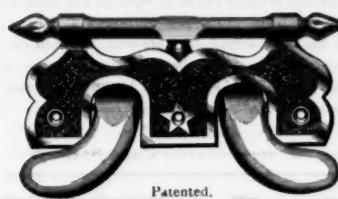
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men than he does the United States, and less labor-saving contrivances, and yet they make *three times* as many pianos as we do, with the odds against them—according to Mr. Hipkins.

He tells us that we make 25,000 pianos annually. Of course that does not signify on an average, but signifies now, and he bases that statement on what "Messrs. Steinway claim." That quotation is written in the present tense, and we believe that some years ago Mr. William Steinway made that statement, and it was correct then. But it is *not* correct to use it in its application at the present day. It is not proper to use it unless substantiated by facts, especially when intended for a work like the "Encyclopaedia Britannica." We must not lose sight of the purpose of the article.

In the future, with the complete article before us, we will pay more attention to the subject.—EDITORS MUSICAL COURIER.

A STRIKE.

Good for Hardman, Peck & Co.

A STRIKE is at present in progress at the factory of Messrs. Hardman, Peck & Co., and we are sure every firm in the music trade will endorse the following sentiments of that house, which also explain the situation.

NEW YORK, July 27, 1885.

Editors Musical Courier:

We discharged our foreman in the case-making department, as the manner in which he cared for our interests dissatisfied us; the men refused to work unless he was reinstated. The majority of our men in the different departments took sides with the case-makers, and quit work. We have refused to take back the foreman of the case-makers, as we propose to be the judges whether our men work faithfully for us or not. Up to the present time there is no change in the situation. The striking workmen are holding meetings and discussing the point whether we or they are going to run our business. Our superintendent and foremen in other branches, besides a number of our best men, decided to remain, and with the many that apply to us daily for work we find that there will be little hindrance to our business, and our dealers can have their orders filled as promptly as usual.

Yours truly, HARDMAN, PECK & CO.

This excellent letter explains the situation in a nutshell. Messrs. Hardman, Peck & Co. intend to control their own business, and we believe they will. They will not deviate one iota from the principles above expressed, and their course must be highly commended.

Whose Poem is it?

ELLA WHEELER WILCOX, very well known, and Colonel John A. Joyce, of Washington, rather obscure, are poets. These two worthies are at present real mad at each other, and the cause of it all is a poem, very prettily worded and containing some beautiful thoughts and some that are not beautiful, but on the whole a poem that any school-girl might feel

proud of and which almost any country editor would publish without charge. In some mysterious manner this poem slipped out upon a poem-hungry world with two persons claiming its parentage—a circumstance not unusual when animate beings are concerned, but not allowable when it comes to poetry. No well regulated poem can recognize two parents. One is enough.

Now both Mrs. Ella Wheeler Wilcox and Colonel John A. Joyce claimed this waif and both urged their claims strenuously. A good many unpoeitic things were said in arguing the parentage of the poem, and at last a lawsuit has been resorted to to settle who the offspring of some one's genius belongs to.

Colonel Joyce had the words set to music by Hubbard T. Smith and published by the John Church Company, of this city, and when Mrs. Wheeler Wilcox heard of it she instructed Howard Douglass to bring a suit against the publishers, and before long some one of the judges of the Common Pleas Court will have to wrestle with poets and poetry, and finally will probably be impelled to do as editors invariably do, kill every poet that comes within reach.

It will be of interest to know what the poem is, and so it is given below:

LOVE AND LAUGHTER.

Laugh, and the world laughs with you,
Weep, and you weep alone;
For this brave old earth must borrow its mirth,
It has troubles enough of its own.

Sing, and the hills will answer;
Sigh, it is lost on the air!
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you,
Grieve, and they turn and go;
They want full measure for all your pleasure,
But do not want your woe!

Be glad, and your friends are many;
Be sad, and you lose them all.
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded,
Fast, and the world goes by;
Succeed and give, and it helps you to live,
But no man can help you to die.

There's room in the halls of pleasure
For a long and lordly train;
But one by one we must all file on
Thro' the narrow aisles of pain.

—Cincinnati Times-Star.

[The John Church Company, of Cincinnati, has informed us that suit has not been entered against the company for publishing the song, although that report appeared in some of the dailies.—Editors MUSICAL COURIER.]

Personality and Bigotry in Debate.

Editors Musical Courier:

HAVING great faith in the efficacy of your paper as a medium for bringing before the public all facts of interest to the trade, the writer has, from time to time, given his views on certain subjects, not expecting, however, that all who read them would think alike and agree with the writer, in which

case such articles would be superfluous. Fraud in the trade should be exposed, whenever and wherever found, and as exhibitions of fraud are not all confined to one locality, the only method of exposing the same is through the columns of newspapers or trade journals. It is to be hoped that all members of the trade will do what they can to assist in suppressing fraud, and also give the public the benefit of any suggestions that may be of value. What might be a benefit to one party might not prove so to another party. At least it can do no harm for all members of the trade to be well posted as to what is going on around them, especially in their own line of business. No fair-minded man, in giving his views to the public, would object to any just criticism of them, and any continued controversy on any such subject would not be displeasing to a sensible man as long as the controversy is conducted in a gentlemanly manner and for the benefit of the public, or simply arguing 'he *pros* and *cons* of the case; but when such controversy dwindles into a mere personal "tilt," as your New York "tuner" expresses it, then it is time for either one or both to stop and stop short.

It is no place in such arguments for a writer to try to advertise the simple fact that he is a "gentleman and a scholar," and that he can remember a few sentences from his old school-books, nor to try to mislead the public in regard to facts, as was done in the case of Blind Tom. (It has been shown that his (the tuner's) former friend, Colonel Bethune, was at one time Blind Tom's custodian). Neither does it look well for a tuner to pretend to have more knowledge and brains than is to be found in several of the largest manufacturing concerns in several of the largest cities of the world, simply because those manufacturers see fit to use some sort of a "tuning device" in place of the defective and ever-changing wood pin-block. He can stigmatize all such manufacturers as "cranks" and fools, and advise them to take their tuning devices to some other planet, he may say that the wood pin-block is superior to any kind of a tuning device that ever has, or ever will be, invented, but such talk will not benefit his side of the argument (?) nor raise him in the estimation of the readers of this paper.

In his letter published in your paper of the 22d inst., he says he knows of a piano of my make (that is evidently out of order) and that he is going to "blow" about it. Now, this is childish. I will admit (if he will excuse the I's) that I have made some very poor pianos, but they were made years ago and were simply experiments and sold as such. In the first place, the piano he mentions is NOT MY MAKE. There are (or have been) three "Rogers" concerns in this country (building pianos). There is another "Rogers" concern besides my own which uses a screw "tuning device" and a peculiar action. Your "Tuner" is welcome to his belief (?) that to be a good tuner for outside work it is not necessary to have the slightest knowledge of the construction of the piano, and this is really the only point he has made so far, and for even this one point in the real argument I have all due respect. After the boy's school-days are over, the man can find a school in everyday life, where he will have a chance to use all the brains that nature ever allotted him, but the first lesson he should learn should be: *Politeness and good manners.*

Yours truly,
BOSTON, July 25, 1885.

CHAS. E. ROGERS.

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The Weaver O. & P. Co. Must Explain.

OUR mail on Monday morning brought us the following correspondence, which on its face certainly requires a satisfactory explanation on part of the Weaver Organ and Piano Company, of York, Pa.:

SAVANNAH, Ga., July 22, 1884.

Editors Musical Courier:

Enclosed we hand you a letter from the Weaver Organ and Piano Company, of York, Pa., offering one of their organs, 4 sets of reeds, 10 stops, at \$38.

This is to a retail customer buying solely for her own use. This company priced same style to us not long since at \$36 in quantities.

Query: If they are so hard up as to be obliged to retail at wholesale rates, "What will the harvest be?" and how long before they will "close up for repairs?"

Very respectfully,

LUDDEN & BATES, Southern Music House.

In the letter of the Weaver Organ and Piano Company which is sent there is enclosed a cut of the organ marked "Style C, No. 20, 4 sets of reeds." The letter reads:

YORK, PA., July 7, 1884.

Mrs. Eliza Connolly:

Your favor is received. We do not make a shoddy organ, and only a worthless organ would cost \$30.

We will send you one of our Style C, No. 20, 4 sets of reeds, for \$38 cash with order, and if not a strictly first-class organ you can return it at our expense and we will refund you the money. This is the best we can do.

Yours, respectfully,

WEAVER ORGAN AND PIANO COMPANY.

P.S.—The case is solid black-walnut, and 5½ feet high, 2 feet wide, 4 feet long; weight 275 lbs.

International Inventions Exhibition.—The Exhibition Jury.

THE London and Provincial Music Trades Review, whose issue of July 15 is replete with information, contains the following caustic article on the subject of the musical jury at the London International Inventions Exhibition:

"When the International Exhibition at South Kensington was first announced we earnestly counseled intending exhibitors to refuse to compete before a jury then unnamed. Those warnings have from time to time been repeated by us. Many firms took note of such strong hints, some declining to compete and others refusing to exhibit at all. But, although an unnamed jury may always, to a certain extent, be an object of suspicion and doubt, not even the greatest sceptic was prepared for so extraordinary a congregation of non-practical, though eminently ornamental, personages as that which tardily commenced its labors this month. Among the qualifications for the post of jurymen at an exhibition countenanced by the future king of these realms, practical knowledge and experience should, it might reasonably have been expected, have stood at the very front. Practical organists and orchestral instrument players and conductors have, we may hasten to say, been chosen. But in the most important department of pianoforte manufacture only two gentlemen, Dr. Pole and Mr. Hawkins, can claim to be experts, and the latter is the only practical piano manufacturer on the jury. Even he, although deservedly respected in the trade, can hardly be said to be among the great manufacturers, and his sympathies are believed to lie largely with the pianoforte-making school of a quarter of a century ago. A whole gallery in the Exhibition is given to American

and other reed organs, but there is not a single expert in these instruments upon the jury.

"The only musical member of the commission appointed by the Prince of Wales to nominate the jury was Sir George Grove. It is stated that out of the twenty-nine members of the jury no less than ten (Messrs. Pauer, Taylor, Parratt, Martin, Gibson, Horton, Harper, Bridge, Parry and Stanford) are professors at the Royal College, of which Sir George is director, and five (Messrs. Maitland, Payne, Pole, Rockstro and Stone) are contributors to Sir George Grove's 'Dictionary of Music,' while three of the fifteen serve in the double capacity.

"Further investigating the status of this remarkable jury, we are astounded to find that only eight gentlemen out of the twenty-nine are of sufficient eminence to receive biographical notice in Sir George Grove's 'Dictionary,' and the life and career of one of these jurors are deemed worthy of only two and a half lines.

"Further analyzing the jury, we have the following surprising result:

1 royal duke.	1 trumpet player.
1 Lord Chamberlain.	1 viola player.
2 doctors of medicine.	1 trombone player.
1 barrister-at-law.	1 oboe player.
1 doctor of civil law.	4 organists.
2 conductors.	1 military band leader.
2 pianists.	3 gentlemen whose names are not familiar; and
2 composers.	2 authors.
2 theorists.	1 practical piano maker.

"It seems hardly necessary to criticise the composition of such a jury. The physicians may be useful to prescribe for their brethren after their arduous labors, which on the 1st inst. commenced as early as 7 A. M. The barrister-at-law and the doctor of civil law, who are also on the jury, will probably be inclined, like the fly in amber, to ask how on earth they got there. It may also justly be inquired why other professions or callings have been so shamefully neglected. If the College of Physicians, the bar and the universities are to be represented, why should the church and the stage be passed over? A painter, or even a photographer, would, we should fancy, be of more use on the jury than a doctor of civil law; and if it were necessary to have two doctors of medicine, we fail to see why the services of a surgeon dentist and also, perhaps, of a chiropodist should not be retained.

"We have already said that one piano-maker, Mr. W. Hawkins, is on the jury. We have personal knowledge of the fact that a still more eminent gentleman, Mr. Molineux, probably the oldest practical pianoforte manufacturer in the world, was also elected a member of the jury. We state this as a fact, because we several weeks ago saw the original letter from Mr. Trueman Wood expressing the personal thanks of the Prince of Wales that Mr. Molineux had accepted the office. Why, after this official intimation, his name does not appear in the list cannot be surmised. As Mr. Molineux has long retired from trade, he would be entirely free from any suspicion of business prejudice.

"Instead of to practical men, the exhibitors are now required to submit their industries to the judgment of a body of well-meaning gentlemen, who may fairly be described as a fortuitous conourse of atoms. It will doubtless be a huge joke if the exhibitors should be obliged to instruct any of the jurymen in the very names of the different parts of pianos and organs. This event, we are credibly informed, has actually happened. One of the jurors asked a well-known exhibitor, 'What are these?' and

was informed they were felt-covered hammers; whereupon he replied, 'Oh, I did not know they played so important a part in piano manufacture.' Another asked, 'What that third pedal was for?' The force of absurdity could hardly go further.

"That every member of the jury is a man of integrity and honor may very readily be admitted. But, under the unfortunate circumstances, the tendency will undoubtedly be to confer the highest awards upon the best known or best advertised firms, while others who are rapidly rising in the trade will probably be permitted to scramble for the fragments that remain.

"The British trade, who have frequently laughed at the composition of juries on musical instruments at foreign exhibitions, have now to pass an opinion on one of their own. They assurredly will be thoroughly and heartily ashamed of it. Messrs. Collard & Collard, Herr Ibach Sohn, Ralph Alison & Co. (limited), Messrs. Estey & Co., and other firms, have most wisely withdrawn their exhibits from adjudication."

Musical Culture.

WHILE strolling along the Hudson the other day, we dropped into Fielding & Moscow's music store in Newburgh, and found the following compositions called for and placed on the order-book of the firm. Many have been delivered, but most of them will be sent to the parties who ordered them as soon as they can be secured from the publishers.

First a short list of instrumental compositions asked for:

INSTRUMENTAL.

General Sweny's Grand March.	Inman March (nautical).
Leo March.	Joyful Peasant.
Crown Diamonds.	A Mountain Daisy.
Titania.	Goddess of Morn Reverie.
Fantasia.	Voices of the Wood.

VOCAL.

Go forget me.	Longing for spring.
The lark now leaves his watery bed.	When the pansies droop and die.
Love is a flower.	Cascade of Roses.
Jumbo the Elephant.	The White Coach.
Love the Pilgrim not Pilgrim of love.	Peekaboo.
Happy hearts.	Coming home from meeting.
When the leaves begin to fall.	The old feather bed.
Over the Mountain.	Sweet spirits hear my prayer.
You will miss your mother when she is gone.	Sewing Circle.
Fisherman and his child.	When the Robins return.
I am lonely to-night.	Jig-Jag.
Wild Oats.	Blue Bells of Scotland.
Shun the broad road.	Fairest maiden dance with me.
Waiting by Millard.	Clean faces.
Moonlight on the Hudson,	Going to market.
I'll take you home again Cathleen.	Gaffer Green.
Social hours.	Life let us cherish.
I am going home to Clo.	I'll await my love.
No word of welcome.	Climbing up the golden stairs.
Maggie Brooks.	The last smile.
There's love at home.	Pretty pond lilies.
There's a letter in the candle.	Whoop-la.
Sally Wiggins.	Whiskers on the Moon.
Old Man's Clock.	The old red cradle.
The old man's dreams.	The Coons salvation.
The old musician and his harp.	Home sweet home.
Jolly Mokes.	Maiden's Prayer.
Brooklyn elite.	A Bedouin love song.
Eileen Allana.	When the Robins nest again.
Music and her sister song.	Softly whisper.
	Don't leave your mother Tom.
	Echos from Killarney.

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TO THE IMPERIAL COURT OF GERMANY.

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UPRIGHT, ITALIAN RENAISSANCE.



THE TRADE LOUNGER.

NOTHING demands more careful guidance than a new business enterprise, which depends upon the general patronage of the public and the approval of the trade to which it belongs. Firms and institutions that have existed for a length of time may recover from a blunder, although there are evidences that they frequently never recover, but new firms or business enterprises should not be recklessly launched, as they suffer from a series of disadvantages always associated with what is novel, untried, and, therefore, subject to more than ordinary criticism. The following remarks in a worthy contemporary have, therefore, more than surprised me. They are the utterances, according to that journal, of Mr. Rufus W. Blake, of the Sterling Organ Company, and here they are:

Mr. Blake said: "I propose to make every part of my pianos right over there," pointing to where the tall chimney of the organ factory in the valley showed just above the crest of the hill. "I shall make cases, iron plates, actions, strings and hardware. We have all the factory and foundry facilities we need. I am satisfied from the experiments already made that I can turn out the work just as good and considerably cheaper than I can buy it. We have a large part of the machinery for case work, and what we did not have we have bought, so that we are making our cases already. We have the machinery for part of the action work, and we shall get the machines for the finer details of the work. This town, you know, has a number of foundries, and we have secured a building formerly devoted to such purposes, where we are now experimenting with plates and hardware. So you see that the Sterling and Steinway factories will be the only ones in the country where they make every part of their pianos."

* * * *

There are two ways in which these remarks can be viewed. Either Mr. Blake intended the whole matter to be considered as a huge joke or he was sincere in what he said, and really expected to be believed. The many absurdities contained in the statement induce me to lean toward the first view, and again, the fact that pianos are really in course of construction at the Sterling organ factory, and that a serious and large business is intended, makes it apparent to me that Mr. Blake meant his utterance to be received as the truth. Personally no more delightful associate can be wished for than Rufus W. Blake, but from a business point of view it will never do to believe him if he said these things in earnest.

* * * *

The first remark is perfectly harmless. "I propose to make every part of my pianos right over there." Man generally proposes and then something suddenly comes along and disposes, and as it is impossible to judge whether Blake really intended to propose all to himself at some time in the great future to make every part of his pianos or not, is all conjecture and doubt, and he is entitled to the benefit of that doubt. But he stops his propositions suddenly and boldly says: "I shall make cases, iron plates, actions, strings and hardware." When Blake goes forth with such an expression he says something which he either considers a counterpart of some of Mark Twain's delicious morsels, or he tells us something which he knows is not so and never will be, although he adds: "We have all the factory and foundry facilities we need."

* * * *

And now I will explain. In the first place, under the present circumstances, Mr. Blake cannot make those parts of a piano, and in the second (and most important) place, it would not pay him to do so if he could. Suppose he turns out twenty-five pianos a week during the first year (and that is a good business for a new piano concern, whose instruments must undergo a test-period before the trade takes any stock in them)—suppose he turns out twenty-five a week? Would it pay him to arrange an action department? Never. He should have begun his action experiments six months ago if he ever intended any such a step, for the most delicate part of the piano mechanism—in fact, the mechanism itself—is the action, and unless experiments are made months ahead no manufacturer can dare to put such actions into his pianos, unless he is indifferent as to results. He must go to an action factory, where machinery and details are all in readiness, and that is just what Mr. Blake did. He went to an action factory, like any other sensible man in his place, and contracted for actions.

* * * *

So we see there is nothing in that part of it. Of course, if

Mr. Blake wants to make as good a piano for E. H. McEwen & Co. as that firm is handling now, he must get his actions from action factories that produce as valuable and reliable actions as those used in the Emerson pianos and the Hallett & Cumston pianos. Any kind of a cheap action, especially in a piano that seeks to introduce itself to the trade and that is not known, interferes seriously with that piano.

* * * *

It gets to be really humorous, notwithstanding ones efforts to prevent it, when we contemplate the string department of the Sterling Piano Factory. They are going to make strings. Well, it takes about as much capital to-day to start a string factory as it does to get up a new piano factory. Probably Mr. Blake meant string-winding and covering. It would not pay him to go into that, making a limited number of pianos. There are places here in New York where they have the most approved string-winding machinery in the world, and the Sterling pianos will get along much better if that part of their interior is attended to by my friend Doll or by Mr. Charles Reinhardt. Probably the strings for the new Sterling and the new McEwen pianos have already been wound in one of those two places. If so, it will be a good thing for those pianos.

* * * *

And so I might go along and analyze all the statements made by Mr. Blake, including the last one, but I think it would weary the readers of THE MUSICAL COURIER. Still, the last statement is too modest to be passed over inattentively. It really should be attended to. Mr. Blake closes: "So you see that the Sterling and Steinway factories will be the only ones in the country where they make every part of their pianos." Mind you, dear reader, it is not the Steinway and Sterling, but the Sterling and Steinway factories where they do these things.

* * * *

After all, the whole statement is flavored with the odor of the McEwen system. The principal is the same as McEwen's in sending out circulars in every direction containing a cut of a factory called the McEwen piano factory, when there never was such an institution. That is all wrong, and is strongly condemned by every rule of commercial ethics. All the pros and cons that I hear finally culminate in an admission that a business of that kind, if not exposed, will ultimately damage the music trade just as Beatty's system did.

* * * *

Blake should never have started out on such a basis in his announcement of the Sterling piano and its future. When the pianos now in course of construction at Derby come before the trade they will have to stand strictly upon their merits, and all the illusionary remarks in reference to them will go like chaff before the wind if they are poor tin-pans, while nothing that Blake or anybody else could say can enhance their value if they are pianos worthy of consideration. That is the simple truth of the matter.

* * * *

I never heard Hazelton say such things about his splendid pianos; nor Behning about his. They did not start out on such a basis and have never considered the music trade as an aggregation of fools that are ready to believe such nonsense. Who ever heard such a statement from Kranich & Bach, or Sohmer or Gabler, or Weber or Hardman, or Baus or fifty others? And still those firms make pianos that fill thousands of homes nightly with melody, harmony and song. It is not necessary to go out into the business world with such a statement about pianos in order to sell them. I say again, and I am sorry it is so, the Blake statement carries with it the aroma of the McEwen system.

* * * *

The Mechanical Orguinet Company has an instrument on the market which looks to me as if it had a great future before it. It is called "The Aeolian," and is a combination of an automatic reed instrument, that can be played by anyone, with a regular reed-organ, upon which only those can play who have studied it. Either part can be played alone, or both, the automatic and the organ, together. For instance, if the automatic instrument plays a waltz that the player on the organ can play from the notes or from memory, he can play that waltz on the automatic instrument and then play it on the organ proper at the same time with such embellishments and arabesques as he is able to produce. The idea is very ingenious, and if the company manages "The Aeolian" properly, they will have a big future for it and for themselves, too.

Exports and Imports—Port of New York.

Musical Instruments for the Week ending July 14, 1885.

EXPORTS.		
Liverpool.....	198 boxes orguinettes.....	\$990
London.....	500 " "	1,600
Glasgow.....	1 organ.....	50
Hamburg.....	10 cases piano material.....	1,075
Hull.....	1 organ.....	50
Stockholm.....	14 cases organs.....	1,155
Bremen.....	42 organs.....	1,500
Havre.....	1 piano.....	250
British Poss'n in Africa.....	4 organs.....	200
British West Indies.....	8 ".....	876
Argentine Republic.....	1 piano.....	240
Nova Scotia.....	1 ".....	300
Total.....		\$8,286

IMENTS.

Miscellaneous musical instruments, &c., 107 pkgs..... \$19,139

COLLECTION OF TUNING-FORKS

From Broadwood & Sons (London) Brochure
on the Inventions Exhibition sent to
"The Musical Courier."

THE ever-recurring question of a fixed musical pitch induces us to exhibit some tuning-forks that have historical authority, and also a series of standards of great importance to the discussion of a uniform pitch, specially prepared for us by Messrs. Valentine & Carr, of Sheffield, and verified by Mr. A. J. Ellis, F.R.S. In making this collection we have been kindly assisted by the Rev. G. T. Driffield, the Rector of Old, Northamptonshire, who, exhibiting his famous Händel's tuning-fork, permits us to show it with our own.

These forks represent the extent of difference of pitch during the time our house has been in existence. Händel's fork is said to have been left at the Foundling Hospital, after the performance there of the "Messiah," in 1759. Its vibration number is 422.5 (double vibrations as reckoned in this country) per second.

The Rev. G. T. Driffield's tenor fork, also exhibited, is about an octave lower (actually 209.93 vibrations), and may be one of the earliest made after the invention of this convenient and most trustworthy pitch-measurer by the Sergeant-Trumpeter Shore (died 1753).

Other historical forks are the French normal diapason A (435.5), presented to us in 1860 by the French commission in recognition of the contribution of our three forks, vocal, medium and Philharmonic, now preserved in the museum of the Paris Conservatoire. Another normal A (435.3) was furnished to us on the occasion of the Paris Universal Exhibition, 1867. The vibration number of the French standard A (according to decree), 435, has been adopted this year authoritatively by Belgium. The A fork which belonged to the late Sir George Smart (433.2) was the Philharmonic standard, there is reason to believe, about 1828. The ever-rising pitch between 1816-46 obliged more than one meeting of the Philharmonic authorities to fix a pitch of compromise; on one of these occasions Mrs. Billington and Griesbach, the oboe player, are said to have taken part in the discussion. The late Mr. Cipriani Potter remembered a later meeting. Finally, when Sir Michael (then Mr.) Costa assumed the conductorship of the Philharmonic in 1846, a pitch equivalent to A 452 was observed to be the mean pitch of the band and fixed as the standard.

When the Kneller Hall School for the education of band-masters was started, under the patronage of the late Prince Consort and the control of the War Office, this high Philharmonic pitch was officially adopted as the standard, and it has been accepted for the present exhibition as the only one practicable under existing circumstances. Our Philharmonic A 454 has been made slightly sharper, owing to the difference of open-air and closed concert-room performances.

From this last pitch it is a descent of rather more than a diatonic semitone to the original Philharmonic A 423.5, which was practically Händel's, and is preserved in the C fork of the late John Peppercorn, who was our concert tuner when the Philharmonic Society was founded in 1813. The fork was in his possession in 1860, when we contributed a box of tuning forks to the Society of Arts, and offered what was intended for an accurate copy of this low pitch. We now show a duplicate of that box of forks also tuned in 1860. The recently adopted Italian pitch B flat, 456 (giving A 430.4), is derived from the C 512 advocated by many scientific authorities, among them Dr. William Pole, F. R. S., and the late Sir John Herschel.

The pitch recommended by Scheibler in 1834, A 440, and the C 528 (giving A 444) of the Society of Arts, agreed to in 1860, may be taken together, as only slightly flatter than our medium pitch, and if just intonation is used, give A 440, C 528, the vibration numbers used by Helmholtz.

Recurring to the forks in the order of their vibration numbers, the original A standards are:

Händel's.....	422.5
Sir George Smart's.....	433.2
French Normal.....	435.3
French Normal.....	435.5

(435 was intended; the standard Paris fork is 435.45 as determined by Koenig.)

The Duplicate Society of Arts box C standard forks are:

Peppercorn's (original Philharmonic).....	506.3
Sir George Smart's (Broadwood Vocal).....	517.7
French Normal.....	518.6
Broadwood Medium.....	529.7
Broadwood Philharmonic.....	538

The new Valentine & Carr box of A standard forks contains:

Peppercorn.....	423.5
Italian.....	430.4
Sir George Smart.....	433
French Normal.....	440
Scheibler.....	445
Society of Arts.....	444
Broadwood Medium.....	446
Exhibition.....	452
Philharmonic.....	454

These, verified by Mr. Ellis, may be accepted as exact.

The adoption of a national standard pitch would be accepted with great satisfaction by pianoforte makers, to whom the present variations are more or less a constant source of uncertainty, not to say trouble. We use three forks, the vocal or Sir George Smart's (which, according to the method by which the C was formerly tuned, is the same as the normal French C), the medium and the Philharmonic.

The history of musical pitch has been exhaustively treated by Mr. A. J. Ellis, F.R.S., in a lecture published with appendices in the *Journal of the Society of Arts*, March 5 and April 2, 1880, and January 7, 1881.

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—The stock of pianos and organs of J. S. Foley, Terre Haute, Ind., was seized by his creditors.

—Junius Hart, of New Orleans, is in town managing the concerts of the Mexican National Band.

—Sanders & Stayman, Baltimore, have opened a branch house at No. 934 F street, Washington, D. C.

—T. Giles, dealer in music and organs, Bloomfield, Ia., was killed last Monday week in his warerooms.

—Edward Payson, traveling for the Emerson Piano Company, is in San Francisco on business for the company.

—The London *Musical World* says that Huene & Hubert's pianoforte factory, at Zurich, Switzerland, has been destroyed by fire.

—Mr. William Moore, formerly of the Emerson Piano Company, Boston, is now connected with the Everett Piano Company, Boston.

—White, Smith & Co.'s monthly advertising sheet, *The Folio*, says:

Five-cent music holds about the same relation to the legitimate music trade that the Salvation Army does to religion.

What relation then does White, Smith & Co.'s faulty reprint of the Lebert & Stark edition hold to the legitimate music publications?

—Among the patents recently issued we notice the following:

Music-leaf turner, G. G. Benjamin.....	321,570
Music-leaf turner, T. H. Hathaway.....	321,599
Musical instrument, mechanical, J. McTammany.....	321,738
Musical reed, C. E. Bramhall.....	321,882
Organ reed, G. B. Kelly.....	321,820
Organ-stop action, C. F. Sharps.....	321,455
Piano action, P. Menges.....	321,517

—Comstock, Cheney & Co., the key makers, at Centre Brook, Conn., have purchased the action factory of A. P. Kelley, Cambridgeport, Mass., paying \$12,000 for it. It will be removed to Centre Brook. It is a kind of offset to Tower, the Cambridge-

port action maker, who makes keys and actions, and has recently added a hammer covering department to his factory.

—Mayor Grace has selected Mr. Charles H. Steinway as a member of the Grant Memorial Association.

—R. M. Bent & Co. have never been as busy as at present. The uprights of Bent are getting into greater favor every day.

—Mr. Lucien Wulsin, of D. H. Baldwin & Co., will soon leave Cincinnati for Alaska via Yellowstone Park and Puget Sound. He may visit Kamtschatka.

—The Silex piano is the latest thing out. Silex is a flint stone which if passed over by another flint emits tone. Thus we have at once a crude idea of the Silex piano.

In Pittsburgh.

WE found the following articles on the same page in a Pittsburgh paper of last Saturday. It shows that the hot weather does not affect a Pittsburgh dealer's ideas of business:

Midsummer Inducements

IN PIANOS AND ORGANS AT HAMILTON'S, 87 FIFTH AVENUE, PITTSBURGH, PA.

Instead of quietly folding our arms and being content to wait until the warm weather is over, we have determined to make it of positive advantage for purchasers to buy NOW. We prefer keeping all our employees busy, so have therefore put prices and terms to where they leave no reasonable excuse for any family not having an instrument, and at the same time of the very best makes. We have, therefore, laid in an elegant stock of the matchless Decker Brothers and Knabe & Co.'s and superb Fischer uprights and of the great Estey cottage organs, in their newest and neatest styles, and have put the prices where they defy competition for the same grade of goods. It is now during these summer months, when the children are not hampered by school studies, that music is an enjoyment to them and that they make the most rapid progress in it, and we would advise you to take advantage of the very special inducements we are offering to encourage your children at this favorable time. So don't hesitate, but come at once and make your selection. If you have an antiquated or unimproved instrument we will take it as part pay on the new one, and will make the most liberal terms of monthly payment for the balance, so call while the opportunity offers at

S. HAMILTON'S,
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At Hamilton's

they broke up all the old flooded pianos, knowing that in a little while the putty would fall out of the cracks and they would come to pieces soon, and the wet weather would set them all to sticking and make them useless; but we are offering for a few days a lovely $7\frac{1}{2}$ octave, rosewood, cottage upright piano at the unparalleled price of \$200, guaranteed and strictly reliable; payments to suit, at Hamilton's, 87 Fifth Avenue.

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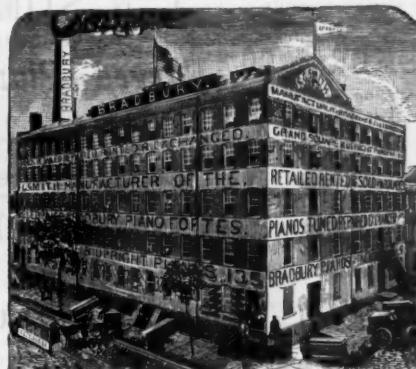
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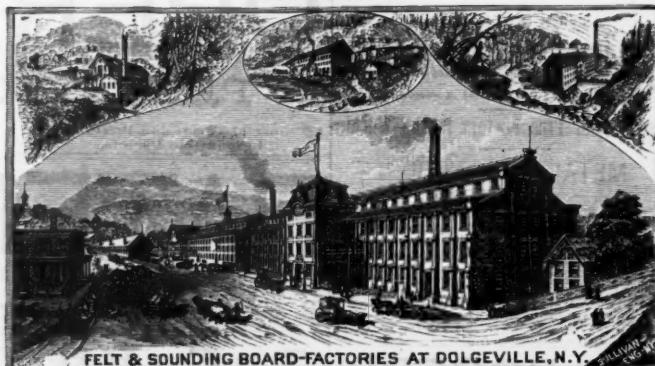


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